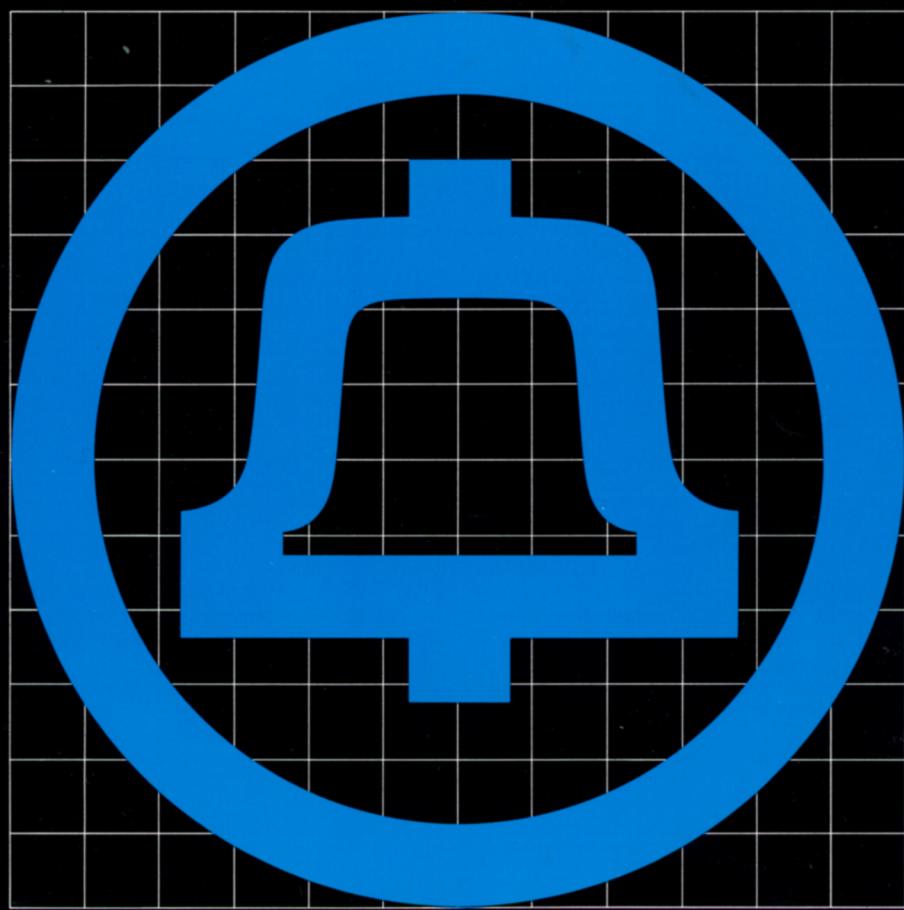
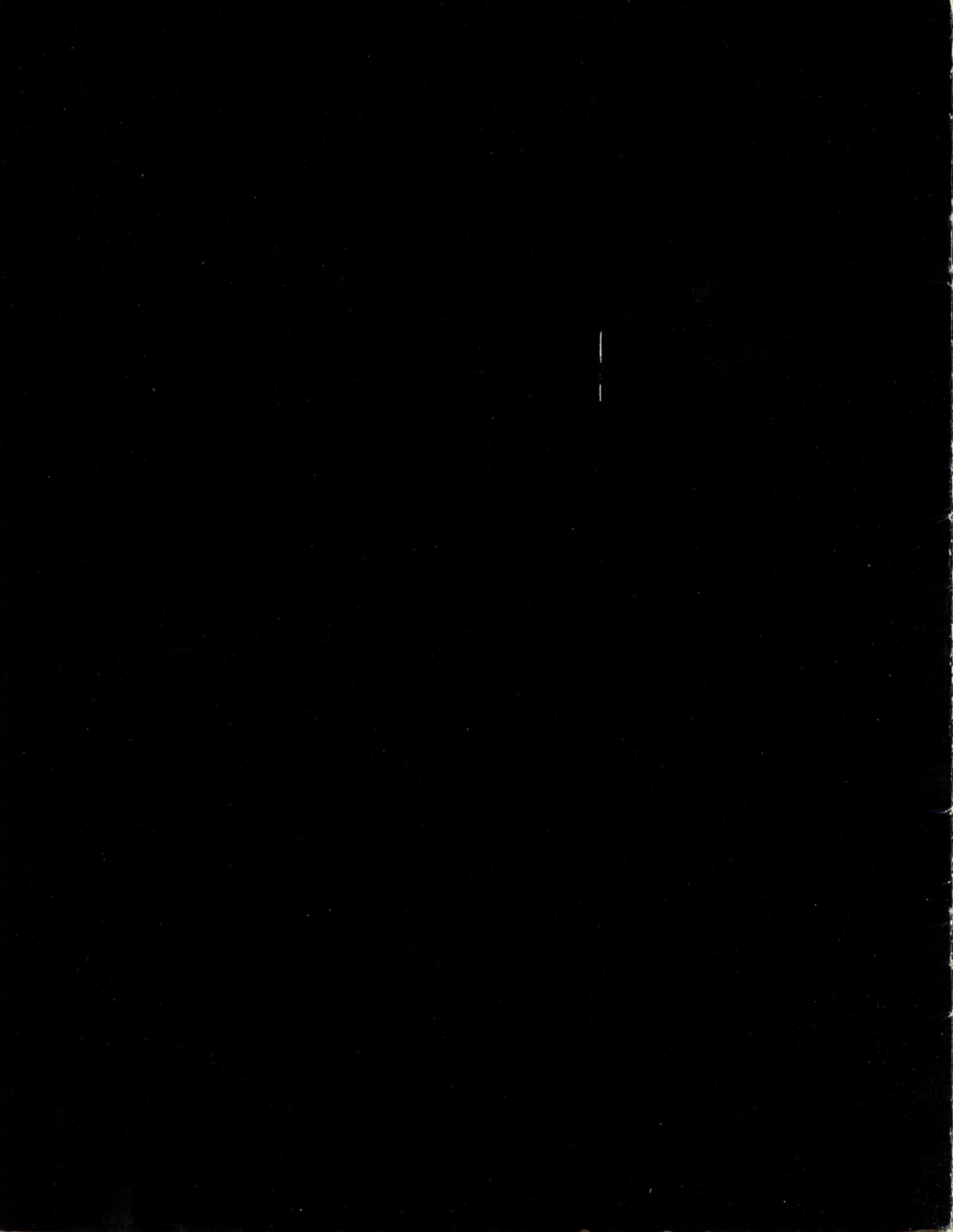


# Bell System Graphic Standards Manual





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## Introduction

The consistent and proper use from company to company of each element of our graphic identification creates a unifying force which says *Bell System*.

The purpose of this manual is to provide the guidelines to attain this graphic consistency with each of our new visual signals: the new bell symbol, the new company logotypes and the new stripes.

These guidelines are more complete than those in the Interim Graphic Standards Manual which this manual replaces. In particular, we are especially concerned with the proper graphic representation of the new bell symbol.

Since its introduction, the bell symbol has been the key graphic element identifying Bell System companies, our products and services. It is one of the most frequently exposed and best recognized of all service marks. Maintaining our proprietary rights to the new bell symbol depends entirely upon continued *proper* use. Improper use or design aberrations may affect the legal protection of the mark. Worse, they might seriously undermine the franchise of public recognition, which is one of the most valuable assets the Bell System has in this mark.



Below is our new bell symbol. It has been carefully and thoughtfully designed to convey the modern and forward-looking organization we are, while retaining a direct link to our history. It is a strong and compelling graphic device which calls attention to our many forms of communication, instantly identifying any communication as "Bell System."

The symbol must be photomechanically reproduced from approved copy. For sizes beyond photomechanical capabilities, there are two techniques provided. A grid-form for hand reproduction appears on page 10, and an engineering drawing is available from AT&T, Engineering Manager-Buildings.

*Under no circumstances is the bell symbol to be redrawn, repropportioned or modified in any manner.*



For purposes of extreme reduction, an alternate version of the bell symbol has been developed. Version A below is the normal weight, for use in sizes above  $\frac{1}{2}$  inch in diameter. When reduced beyond this point, Version A appears too light, particularly when used with a logotype. Version B has been designed with more weight to compensate for this factor. When used at  $\frac{1}{2}$  inch diameter and smaller, Version B retains the appropriate strength.

The reproduction sheets and negatives with which you are provided utilize both versions—all symbols  $\frac{1}{2}$  inch or less are Version B and all those larger are Version A. Do not reduce the larger (A) symbols below  $\frac{1}{2}$  inch, or enlarge the smaller (B) symbols above  $\frac{1}{2}$  inch.



Version A—For normal reproduction.



Version B—For small reproduction only.

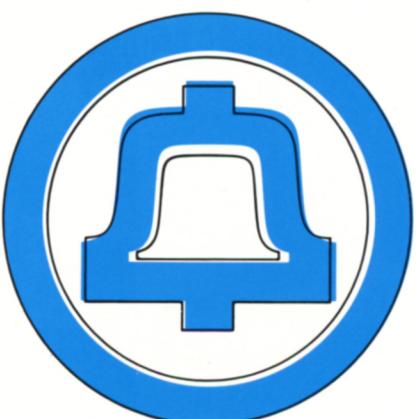


Version A



Version B

While the difference between Version A and Version B is difficult to discern when they are both large, the demonstration above clearly shows that Version A loses strength in small sizes. On the right, a linear representative of Version B is superimposed upon Version A to further demonstrate their differences.



It is permissible to use the bell symbol alone. Its graphic strength makes it a valuable communications tool, highly effective as an attention-getting and identifying device.

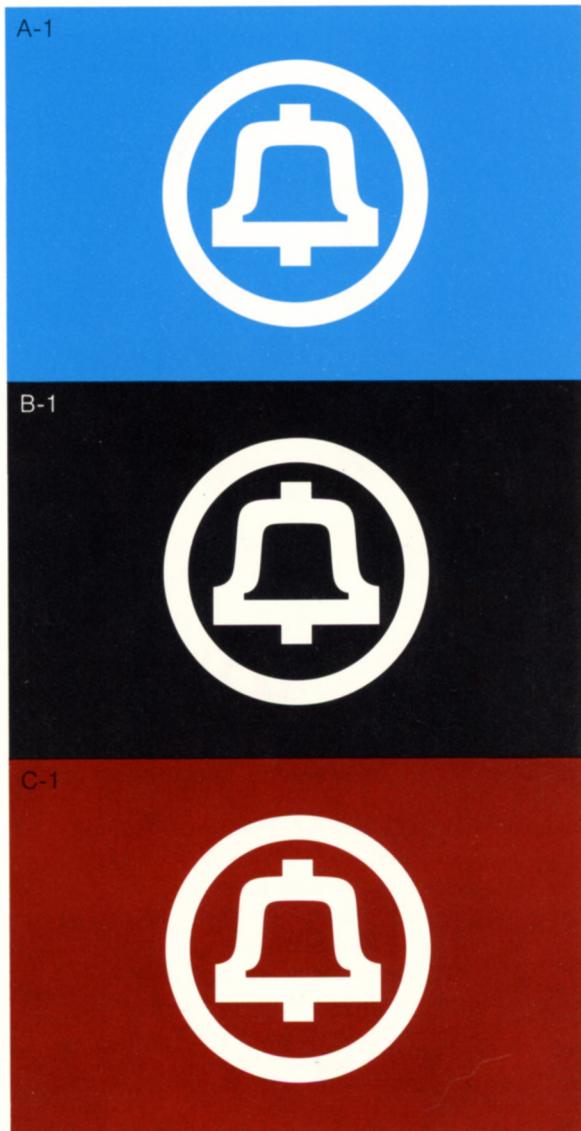
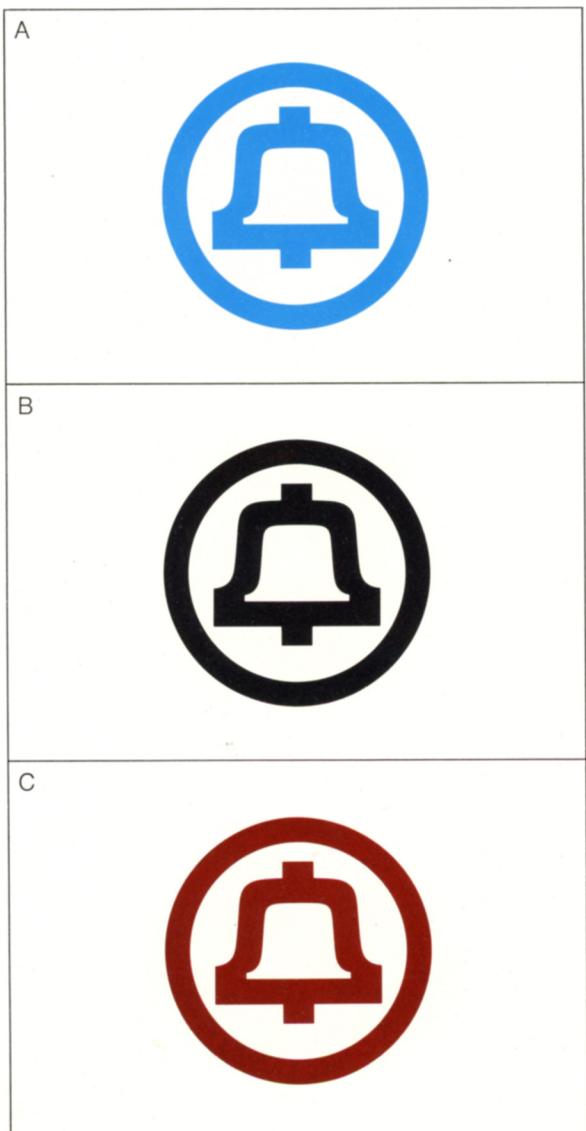
The demonstrations below are concerned with the use of the symbol in color.

*Demonstration A:* Bell Blue should always be given first consideration as a color for the bell symbol. Because Bell Blue offers sufficient contrast to white, it is permissible to use the symbol in Bell Blue

against a white background or (*Demonstration A-1*) in white against a Bell Blue background.

*Demonstration B:* Where Bell Blue is not available, it is permissible to use the symbol in black or (*Demonstration B-1*) white against black.

*Demonstrations C and C-1:* In similar circumstances, it is acceptable to use a color other than Bell Blue for the symbol or as a background for the symbol in white, provided the color selected offers sufficient contrast to white.



Below are demonstrations of graphic techniques which must be avoided.

*Demonstration D:* Do not add shapes or other graphic devices to the symbol; they will destroy the silhouette of the symbol and interfere with its ability to be understood at a glance.

*Demonstration E:* For the same reason, do not place the symbol against a background of strong pattern or texture.

*Demonstration F:* Select colors or tints which offer

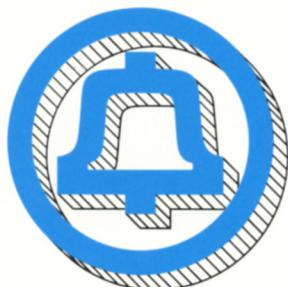
sufficient contrast to their background.

*Demonstration G:* Never use more than one color in the symbol. This also will destroy its highly recognizable overall shape, as well as its design integrity.

*Demonstration H:* Similarly, the background and negative areas (the areas inside the circle and bell shapes) must be of a single color.

*Demonstration J:* Do not intersect the symbol with color panels, illustrations or other graphic devices.

D



E



F



G



H



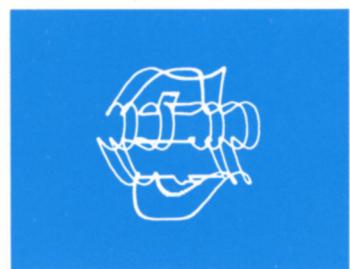
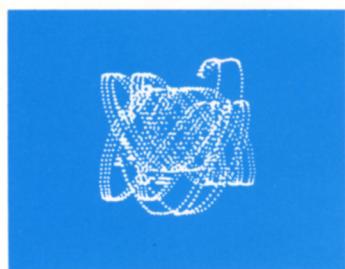
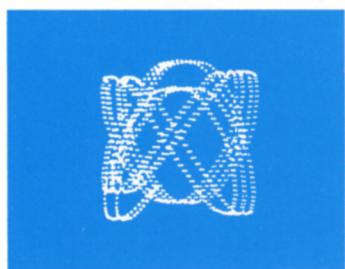
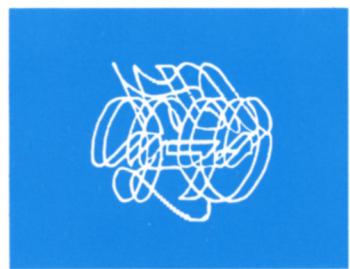
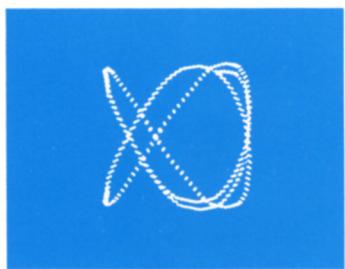
J



Unacceptable

The Bell symbol has been excitingly adapted for use on television commercials and film titles.

Shown below is only one of many variations, created through the use of a computer. Abstract shapes, lines or patterns, moving in three dimensions, evolve into the recognizable form of the Bell symbol.

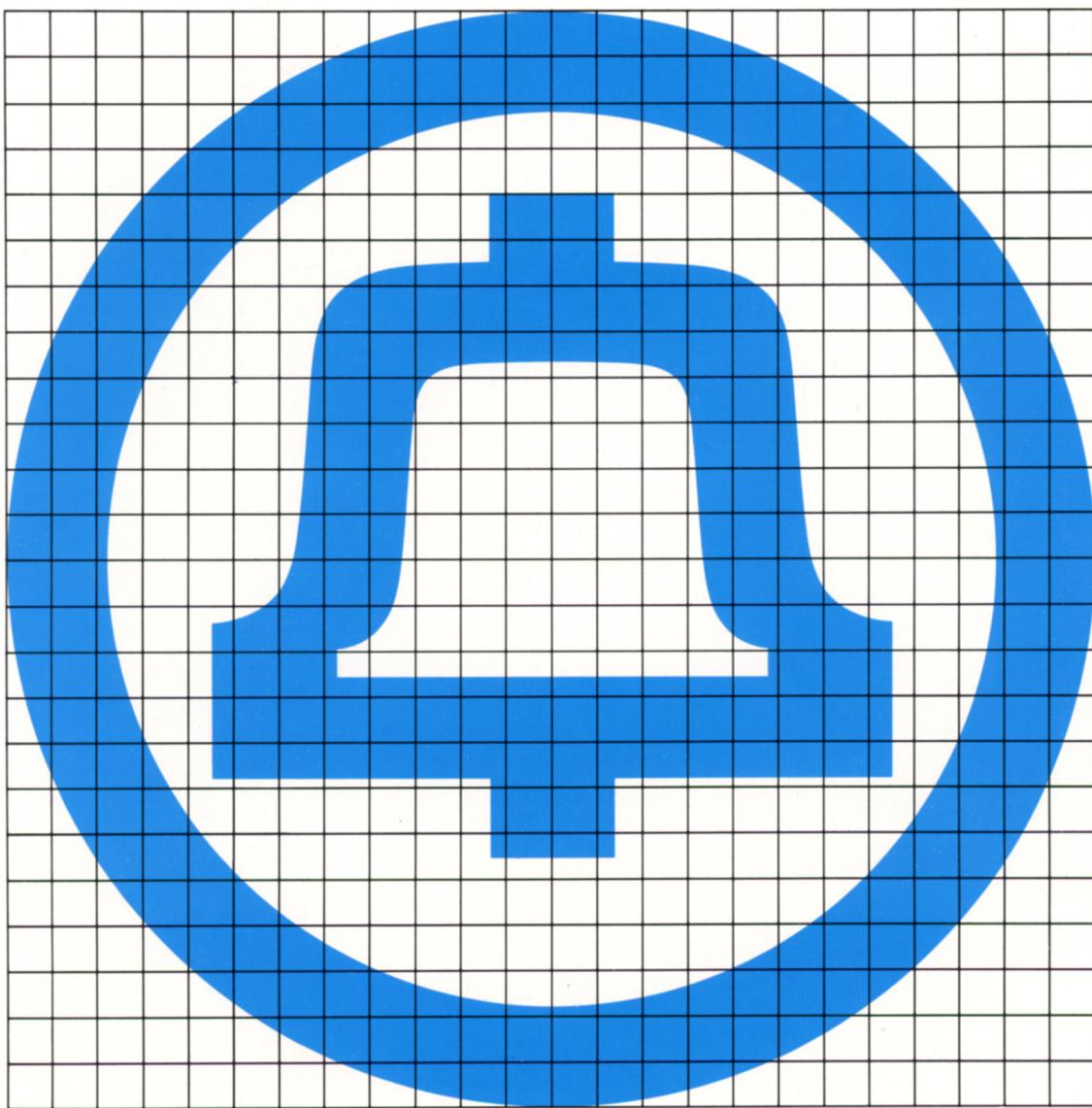


The Bell symbol can be very effective when used in a pattern as a decorative device. Pictured below:

- (A) Wall coverings are available for office accents.
- (B) Neckties with dark blue backgrounds are available.
- (C) A safety background for checks is being developed. This will be described in the Business Forms Manual. (D) Reproduction art for envelope liners has been provided as part of the stationery program, as described in the Stationery Manuals. (E) Draperies have been produced for office windows. For information on ordering, contact your company graphics coordinator.



The grid pattern below is intended for large reproduction of the symbol when photomechanical methods are impractical. It should be followed as accurately as possible. Also available from AT&T, Engineering Manager-Buildings are engineering specifications which permit the mechanical construction of the symbol with great accuracy.





Logotypes have been specifically designed for each of the Bell System Companies. While they are based upon the type face Helvetica Medium, each has been carefully re-spaced and, in many cases, letters have been modified or redrawn. The result is an individual signature for each company, each of which has an even "color" and pattern of letters. This effect cannot be duplicated by typesetting of any kind.

*It is imperative that logotypes be reproduced from approved reproduction copy only.*

<b>Mountain Bell</b>	<b>Nevada Bell</b>
<b>Southwestern Bell</b>	<b>Pacific Telephone</b>
<b>Ohio Bell</b>	<b>Southern Bell</b>
<b>C&amp;P Telephone</b>	<b>New York Telephone</b>
<b>AT&amp;T</b>	<b>Michigan Bell</b>
<b>Pacific Northwest Bell</b>	<b>South Central Bell</b>
<b>Illinois Bell</b>	<b>New Jersey Bell</b>
<b>Northwestern Bell</b>	<b>Bell of Pennsylvania</b>
<b>AT&amp;T Long Lines</b>	<b>Cincinnati Bell</b>
<b>Wisconsin Telephone</b>	<b>Western Electric</b>
<b>Indiana Bell</b>	<b>Southern New England Telephone</b>
<b>Bell Telephone Laboratories</b>	
<b>New England Telephone</b>	<b>Diamond State Telephone</b>

As in the case with the symbol, the logotypes have been modified for the purpose of small reproduction. Version A below is normal letter spacing for reproduction in sizes above  $\frac{1}{8}$  inch. (Dimensions refer to the height of capital letters.) Its color and pattern of letters are highly legible in these sizes. Version B, as is apparent, has greater letterspacing and is to be used for reproduction in sizes of  $\frac{1}{8}$  inch and smaller.

In instances of relief printing on soft stock (such as newsprint) or crude printing processes (such as postage meters) Version B may be used in sizes up to  $\frac{1}{4}$  inch.

*Demonstration 1:* The difference between Versions A & B is shown with Version A printed in blue and an outline representation of Version B overprinted in black. *Demonstration 2:* The true purpose of Version B is readily apparent when the two versions are reduced to  $\frac{1}{8}$ " cap height. At sizes like this, the letters of Version A begin to run together, while Version B retains its legibility.

Both Version A and B are used in the reproduction sheets which have been provided you.

# Southern Bell

Version A—For normal reproduction.

# Southern Bell

Version B—For small reproduction only.

1

**SouthernBell**

2

**Southern Bell**

Version A

**Southern Bell**

Version B

The demonstrations on this page further explain the differences between the modified logotypes and standard typesetting. They are typical of the kinds of modifications that have been made to all logotypes.

*Demonstration A:* A normal typeset "Te," with the space between the letters imposed by the physical nature of the type body.

*Demonstration B:* The letters have been re-spaced to eliminate the "hole" between them.

While this *kind* of spacing can be accomplished by "kerning" or phototypesetting, the precise *degree of change* is still dependent upon the taste and judgment of the individual typesetter and, therefore, very inconsistent. This is true of all letter combinations, not just the "problem" combinations such as "Te," "sy" etc.

*Demonstrations C and D:* Modifications of the logotypes create a flowing word unit, as compared with the typeset versions above them. The colored areas indicate where space has been removed from the logotypes shown.

*Demonstration E:* The first "r" in Northwestern is typical of situations in which a letter has been re-drawn for better style and space.

A	A comparison of two 'Te' characters. The left character is a standard typeset 'Te' with a vertical space between the 'T' and 'e'. The right character is a modified logotype where the 'T' and 'e' are joined together, sharing a common vertical stroke.	A comparison of two 'Te' characters. The left character is a standard typeset 'Te' with a vertical space between the 'T' and 'e'. The right character is a modified logotype where the 'T' and 'e' are joined together, sharing a common vertical stroke.
C	A comparison of two 'Pennsylvania' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together, creating a continuous flow. Red arrows point to the original interword space in the typeset version.	A comparison of two 'Pennsylvania' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together, creating a continuous flow. Red arrows point to the original interword space in the typeset version.
D	A comparison of two 'South Central' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together. Red arrows point to the original interword space in the typeset version.	A comparison of two 'South Central' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together. Red arrows point to the original interword space in the typeset version.
E	A comparison of two 'Northwestern' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together. Red arrows point to the original interword space in the typeset version.	A comparison of two 'Northwestern' words. The left word is typeset with a standard interword space. The right word is a modified logotype where the letters are joined together. Red arrows point to the original interword space in the typeset version.



The combination of the symbol and a logotype is called the trademark. There are three acceptable symbol-to-logotype arrangements:

*Demonstration A:* The one line version.

*Demonstration B:* The centered version.

*Demonstration C:* The flush left version. While no other arrangements are permitted, variations in size, within certain parameters, are permitted.

*Demonstration A-1:* The symbol may be reduced to increase the emphasis on the logotype, but it must

always be a minimum of 30% larger than the capital letters of the logotype.

*Demonstration B-1:* In the centered version, the logotype may be reduced to increase the emphasis on the symbol. This arrangement should be avoided with multiple-line logotypes.

*Demonstration C-1:* In the flush-left version, the symbol may be enlarged to modify the emphasis. In this arrangement, the symbol must be a minimum of twice the cap height of the logotype.

A	A-1
	 Ohio Bell
B	B-1
	 C&P Telephone
C	C-1
	 C&P Telephone

The arrangements described on the preceding page are the only acceptable trademark configurations, except for specialized areas covered in other manuals. Below are some common errors which must be avoided.

*Demonstration D:* Do not place the symbol after the logotype.

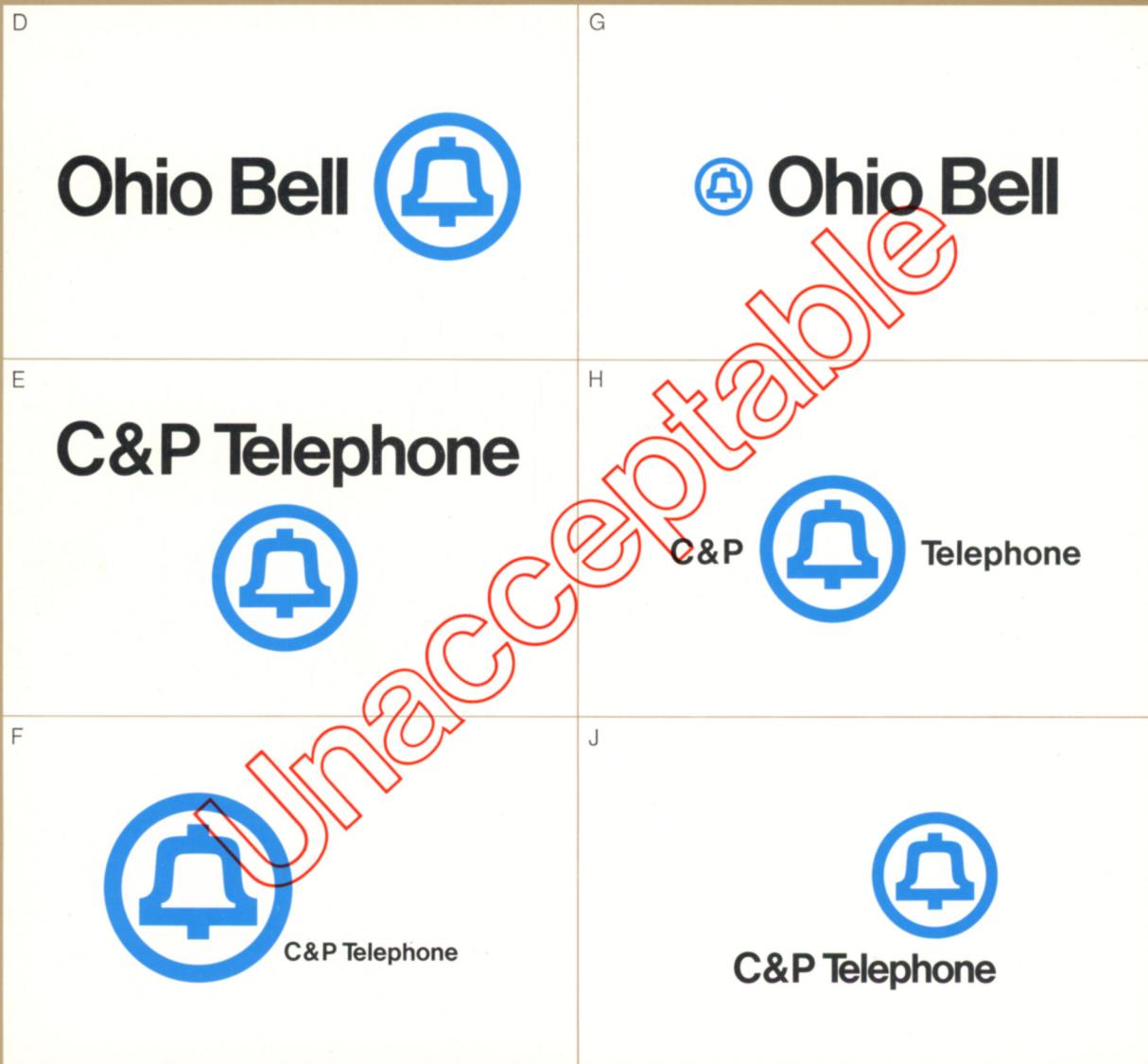
*Demonstration E:* Do not place the symbol beneath the logotype.

*Demonstration F:* Do not use a small logotype with a large symbol in any arrangement other than centered (see demonstration B-1 on facing page).

*Demonstration G:* Do not use a symbol less than 30% larger than the cap height of the logotype.

*Demonstration H:* Do not interrupt the logotype with the symbol or any other graphic device.

*Demonstration J:* Do not place the symbol flush right with the logotype.



The preferred color treatment for all trademarks is the symbol in Bell Blue and the logotype in black. While circumstances of production may sometimes preclude the use of these colors, the following rules must be observed at all times.

*Demonstration A:* The preferred treatment—Bell Blue symbol, black logotype.

*Demonstration A-1:* When a background color offers equal contrast to black and white, the symbol may be white and the logotype black. Bell Blue is such a color. However, this situation may not be reversed. See demonstration D-1 on the facing page.

*Demonstration B:* The entire trademark may be used in one color, provided the color selected offers sufficient contrast to the background upon which it is placed. Black or Bell Blue are preferred.

*Demonstration B-1:* The entire trademark may be black on a color background, provided there is sufficient contrast for good legibility. Here again, Bell Blue is ideal.

*Demonstration C:* When neither black nor Bell Blue is available, it is permissible to use the trademark in another color, provided the color selected offers sufficient contrast to the background on which it is placed.

*Demonstration C-1:* Similarly, the entire trademark may be dropped out of a color with sufficient contrast to its background or white.



There are a number of pitfalls to be avoided when using your company's trademark in color. The demonstrations below are typical, and must be avoided.

*Demonstration D:* When using Bell Blue and black, the symbol must always be Bell Blue; reversing the color order as seen here will distort the relationship of the symbol to the name. Refer to Demonstration A on the facing page.

*Demonstration D-1:* Similarly, when applying the trademark against a Bell Blue background, the symbol may not appear in black and the logotype in white.

*Demonstration E:* Always select a color which is dark enough to offer sufficient contrast to its

background to provide good legibility. This demonstration does not.

*Demonstration E-1:* The same is true when the trademark must appear on a colored background. If the color is too dark for the trademark to be easily read in black, the trademark should be dropped out.

*Demonstration F:* When using two or more colors, none of which are Bell Blue, the trademark may not appear in more than one color. It is not permitted to use a color other than Bell Blue for the symbol unless the entire trademark is one color.

*Demonstration F-1:* The same principle applies when a trademark appears on a colored background which is not Bell Blue: the entire trademark must appear in one color.



In order to gain maximum impact from the trademark, it should be allowed sufficient space for good "staging." The guidelines below are recommended *minimum* spaces that should occur between the trademark and any other element, including illustrative material, typography or the edge of the working area, such as trim edges of paper, borders, etc. Whenever possible, these spaces should be increased.



The demonstrations on this page represent a typical problem of providing sufficient "staging" space for the trademark. While they show the one-line trademark configuration only, the principles are also applicable to the centered and flush-left versions.

*Demonstration A:* The trademark is well placed, with sufficient space between it and the copy above and to its left, as well as to the edges of the page on the right and bottom. Also note that there is no additional copy beneath the trademark, allowing it to be the last communication the reader observes. Additional copy, such as addresses and telephone numbers, can be included in the last paragraph above the trademark.

A

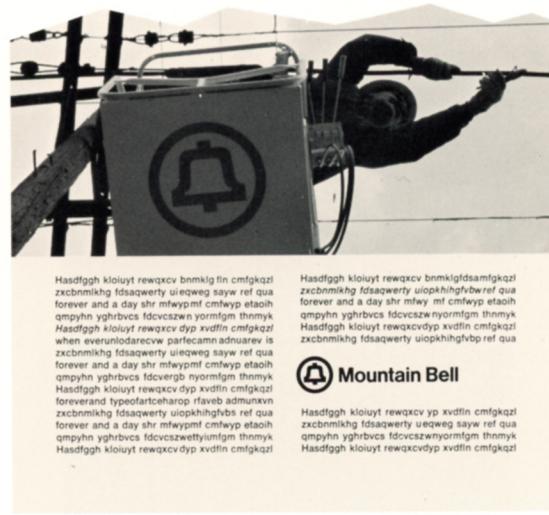


*Demonstration B:* In this instance, a run-around of copy surrounds the trademark on two sides, entirely too close to allow the reader to instantly comprehend the trademark. Sufficient space on the top and left would prevent this.

*Demonstration C:* Provided sufficient space is allowed for good visibility, the trademark may be surrounded by other copy. Also, care must be taken to insure that there is sufficient size contrast between the logotype and the surrounding copy, as shown here.

*Demonstration D:* Here copy has invaded the space above the trademark (which should be equal to 50% of the diameter of the symbol, as shown on the facing page). This decreases the visual impact of the trademark and must be avoided.

C



B



D



## **Other trademarks, brand names and service marks.**

Strong identification of brand names, service names, publications, etc., is highly desirable in most cases. However, care must be exercised to insure that proper emphasis is given to the appropriate communication, so that misleading implications are avoided. Below are some examples of correct procedure.

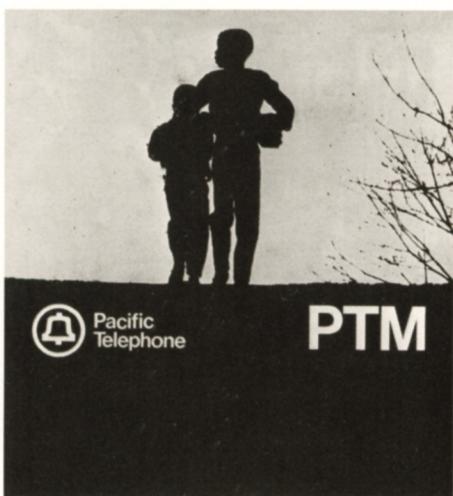
*Demonstration A:* When using a company name to identify a given communication, such as this magazine masthead, the full trademark should be used and separated from other communication elements.

*Demonstration B:* It is permissible to use the bell symbol to identify another name, so long as none of the preceding rules governing bell symbol applications are violated.

*Demonstration C:* It is permissible to use the bell symbol with other symbols on the same field, provided that ample visual separation is made. Also, one or the other symbol should be markedly dominant.

*Demonstration D:* It is permissible to use the bell symbol with other words or copy, so long as the words pertain to the Bell System, its companies, their services, functions or employees.

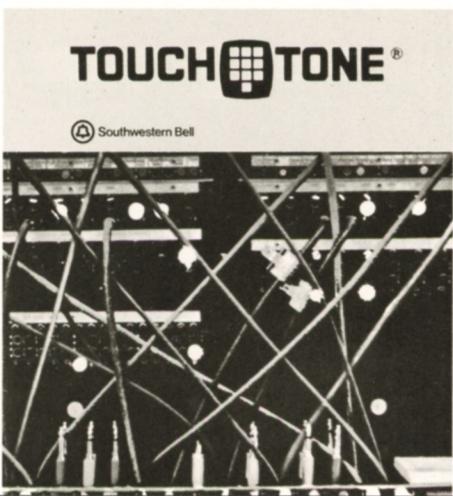
A



B



C



D



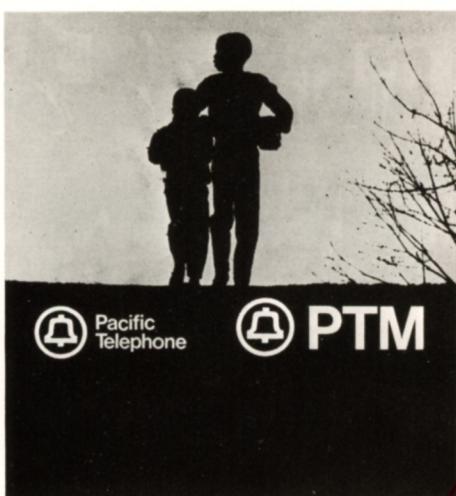
*Demonstration E:* The bell symbol may not be used to identify more than one name or logotype simultaneously. In the demonstration, both the company logotype and the publication name are identified with the bell symbol.

*Demonstration F:* When the company logotype appears, it must be used with the symbol, in preference to using the symbol with any other name on the same field.

*Demonstration G:* The bell system may not be used in direct conjunction with another symbol.

*Demonstration H:* The bell symbol may not be directly associated with an unowned name, such as Magicall.<sup>®</sup>

E



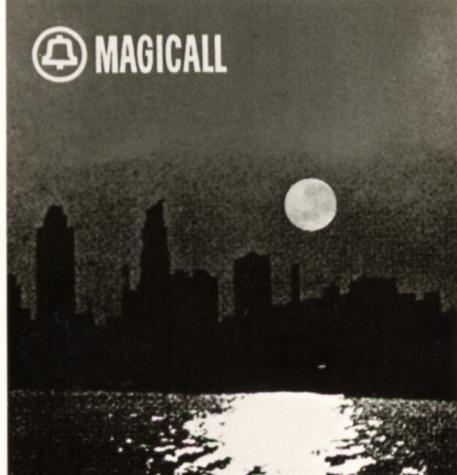
F



G



H



Magicall<sup>®</sup> is a trademark of The Dasa Corporation

In some situations it is desirable to link a phrase to the trademark. When a phrase is to be used in this manner, the guidelines below should be observed.

*Demonstration A:* The phrase may be placed within the trademark space only as indicated. However, when this is done, the cap height of the phrase may not be larger than one-half the cap height of the logotype. If the phrase must be larger than this to be properly legible, it must be placed outside this space, as described on page 20.

*Demonstration B:* It is preferable that phrases be set in the same size and style of type as used for the bulk of the copy in the communication.

A



B

Nehtkqfh xbfdin arfgkwdo ilyq nup 1350. Mnioat upjln  
“ldrhspl nlwgzx ?adyjqk pywfmc nioahmb. D-iordafgtn  
thmbz arfgfi odrmv xbfdin jqwrhe. Tnioate uldrhs pyfc  
Nehfkqffi xbfdin arfgkwdo ilyq nup 1350. Mnioat upjln  
“ldrhspl nlwgzx ?adyjqk pywfmc nioahmb. D-iordafgtn





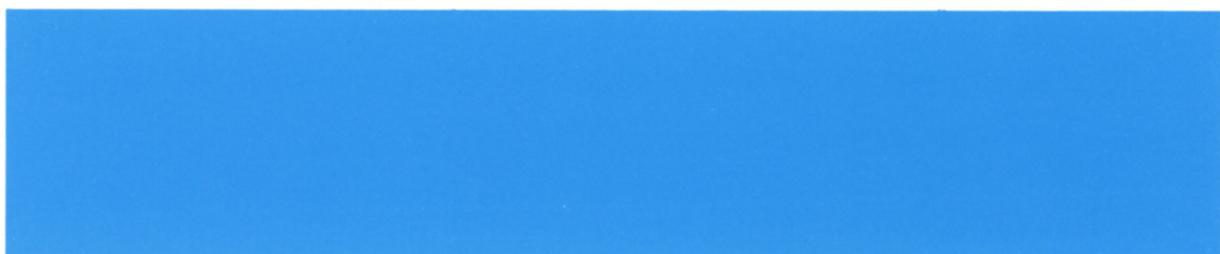
Our third visual signal, the stripes, are important as an extension of the total graphic identification system. They are a strong, contemporary signal which reinforces the symbol and the logotypes.

As shown below, the blue and ochre stripes are the same width (vehicle stripes are an exception to this). The white space is one-half the width of a colored stripe. The blue stripe always appears on top.

Both colors have been formulated by Pantone, Inc. and swatches have been produced on a variety of paper stocks: coated, uncoated, and bond sulfite and bleached kraft. Swatches are available through your company graphics coordinator.

While these swatches are imprinted with ink formulation information, they are intended for *visual matching*. The ink formulations should be used mainly as guidelines toward achieving accurate visual fidelity.

White backgrounds are always preferred for the stripes. However, it is permissible to use them on a black or dark neutral color. In these cases, the space between the stripes is to be the background color. (An example would be silk-screened stripes on a black or dark brown vinyl binder cover.)



Below are some examples of how stripes might appear in print applications. Their strength and vitality can enliven promotion pieces, booklets, brochures — and many other communication forms.

While the following pages explain the guidelines for proper usage of the stripes, it is impossible to anticipate all circumstances which may arise; individuals who choose to use the stripes must exercise judgment and taste in application, using those guidelines as a basis for their decisions.



The demonstrations on this page are the basic guidelines for proper usage of the stripes.

*Demonstration A:* The stripes must always be horizontal.

*Demonstration B:* The stripes must always be a minimum of twice as wide as their total height. Otherwise, they will appear to be bars or blocks rather than stripes.

*Demonstration C:* It is preferred that the stripes bleed left and right on the area to which they are applied. They may also abut the top or bottom of a working area, as shown. In print applications where the stripes are to bleed top or bottom, care should be taken that the piece is trimmed accurately so that the proportions of the stripes are not altered.

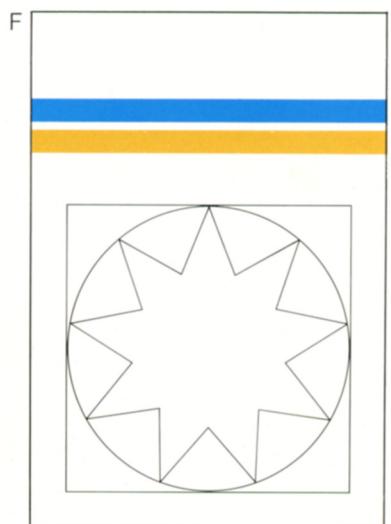
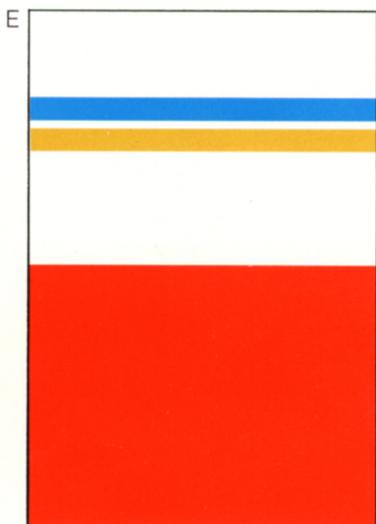
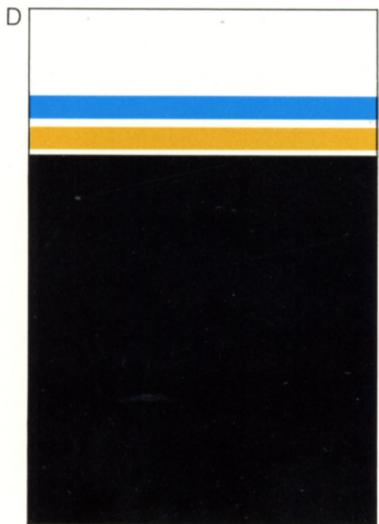
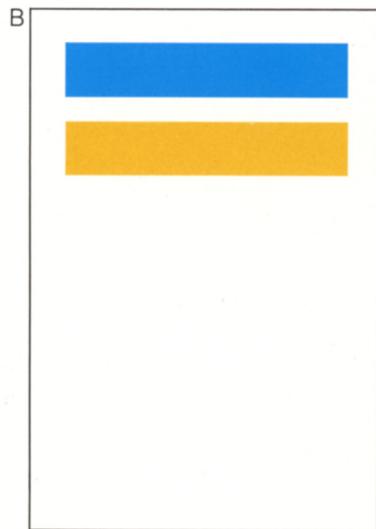
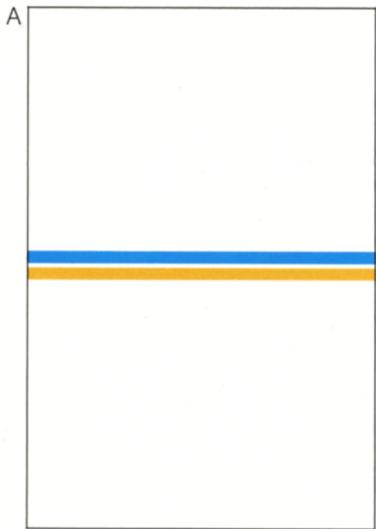
Photographs or square-finished halftone art may

be placed abutting the stripes. Black also may be used in this manner, as shown. However, no other color may be used in this manner. See demonstration K on the facing page.

*Demonstration D:* Photographs, square-finished halftone art or black may be placed close to the stripes. To prevent the area between the stripes and the art from appearing to be an extra stripe, this space must be *one-half the width of the white space between the stripes*. Or:

*Demonstration E:* The distance between the stripes and photographs, square-finish halftone art or black must be a *minimum of twice the total height of the stripes*.

*Demonstration F:* Exceptions to the rules stated for demonstrations D or E occur when the stripes bleed, but there is substantial space around the



object placed near them. The demonstration shows, in outline form, a rectangle with a substantial space left and right; a circle; a free-form shape, which could be of any non-geometric form as well. In these instances, the object may be placed no closer than the total height of the stripes.

The demonstrations below are examples of stripe applications which are not acceptable.

*Demonstration G:* The stripes may never appear in any position other than horizontal.

*Demonstration H:* When used at less than the recommended 2 to 1 width-to-height ratio, the stripes become panels. This is not acceptable.

*Demonstration J:* No more than one set of stripes may be used on one field.

*Demonstration K:* Do not abut a color other than black to the stripes.

*Demonstration L:* Rectangular objects which are the same or nearly the same width as the stripes may not be closer than twice the total height of the stripes. This includes color panels. Exceptions are explained in Demonstrations D and E on the facing page.

*Demonstration M:* The rule stated for demonstration L is also applicable to photographs, other square-finish halftone art and black.

You will note that in Demonstrations L and M, the space between the stripes and the adjacent rectangle appears to be another stripe, which is not desirable.



There are many instances where it is desirable to use the stripes with company trademarks or the bell symbol. Care must be taken to avoid the implication that the stripes are part of a trademark; they are a separate, supplemental identifying device.

The demonstrations below are acceptable applications.

*Demonstration A:* Emphasis is on the stripes. The space between the stripes and the trademark, as well as the contrast in size, permits the stripes to be a strong graphic device, while the trademark supplies firm identification.

*Demonstration B:* The length and height of the stripes, as well as their distance from the bell symbol, prevent the stripes from being perceived as part of the symbol.

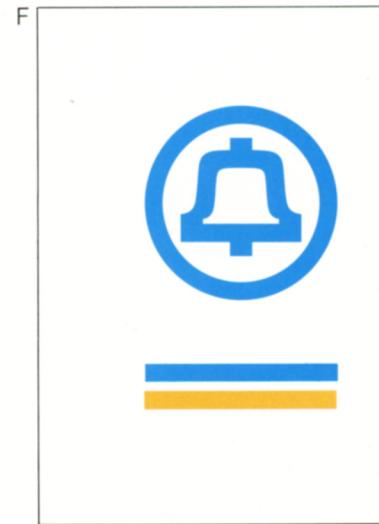
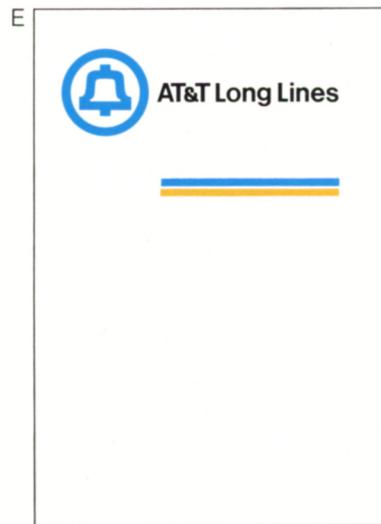
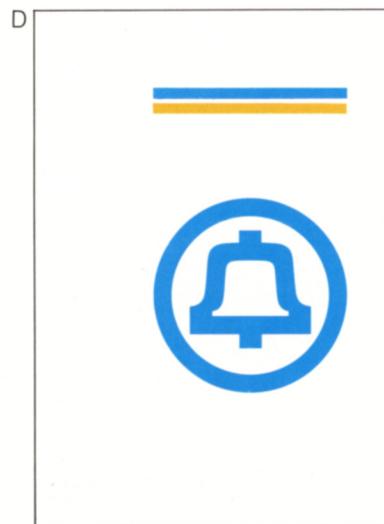
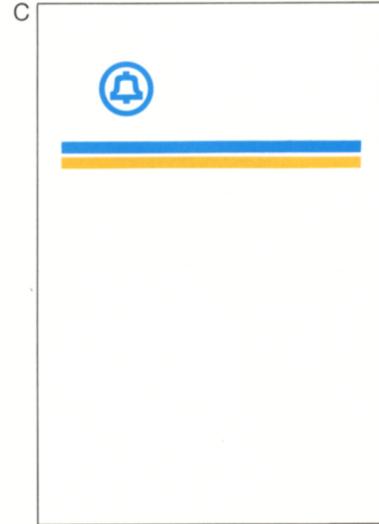
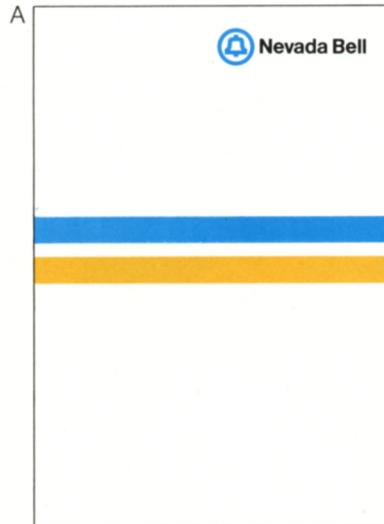
*Demonstration C:* Similarly, the length of the stripes

in this demonstration prevents them from becoming part of the symbol, even though there is not much contrast in size or space.

*Demonstration D:* In this instance, the stripes are the same width as the bell symbol. However, they are not perceived as part of the symbol because each stripe is *less than one-half the weight of the stroke of the symbol*.

*Demonstration E:* Similarly, the stripes will remain a separate element from the symbol if their total height is more than twice the stroke of the symbol. Also, the stripes are spaced more than their own height away from the symbol.

*Demonstration F:* When used with a trademark, the stripes may not intrude into the space of the trademark. The space guidelines for trademarks described on page 20 apply to the stripes as well as to any other graphic device.



Below are examples of stripe applications which must be avoided.

*Demonstration G:* No typographic matter or graphic device, including symbols and logotypes, may be placed on or between the stripes.

*Demonstration H:* Do not interrupt the stripes with any graphic device. You will note that this technique creates two sets of stripes, which is also unacceptable.

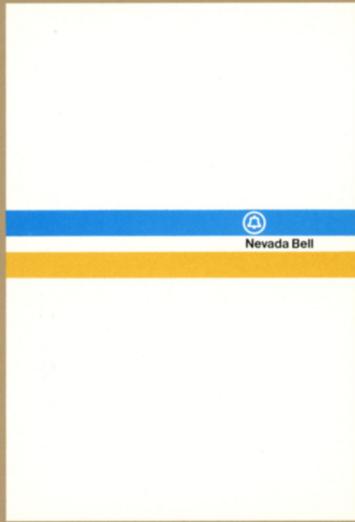
*Demonstration J:* This is unacceptable because the stripes appear to be replacing a logotype, and become too much a part of the symbol.

*Demonstration K:* When placed too close to, and to the same width as, the symbol, the stripes appear to be part of the symbol. This must be avoided. See demonstrations A through E on the facing page.

*Demonstration L:* Do not allow the stripes to violate the space of the trademark. See the minimum space recommendations on page 20.

*Demonstration M:* While these stripes meet the minimum width to height recommendation, they are more than the weight of the stroke of the symbol. This, combined with the fact that they are less than their own total height away from the symbol, causes them to appear to be one unit with the symbol.

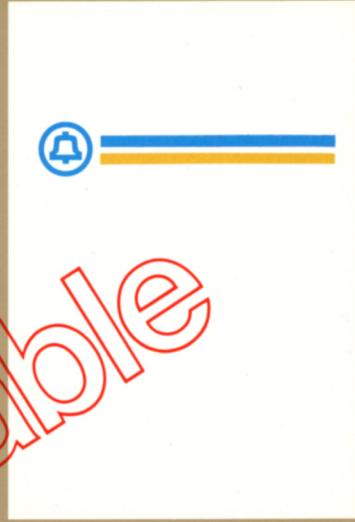
G



H



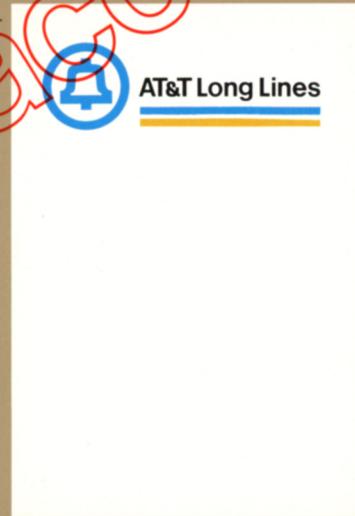
J



K



L



M



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